VOLUME 4
SPRING 2005
OFF the AIR
91.1 FM
the radio voice of umass
wmua
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# *Programmer's and Manager's Notes*

Every semester we have a fresh start here at WMUA. As part of the larger UMass community we start a new semester of classes, as a station we begin a new programming schedule, and as listeners you can hear both returning and new DJs on the air. A new semester also means new members have the opportunity to come and get involved, while new listeners tune in to WMUA for the first time.

WMUA is a great way to stay in touch with new music, alternative news programming, student-produced sports and newscasts, and all your favorite radio programs. WMUA continues to be a place to hear programming that you can't get anywhere else. To all of our listeners, thank you again for tuning in to WMUA for all of our unique programming offerings and for supporting college radio in the Pioneer Valley.

I hope you enjoy the great things that WMUA will be bringing your way in the coming months, and feel free to call into a show that catches your ear, come down and get involved, or simply tell a friend about the great radio programming they can hear on WMUA!From all of our members and staff here at the station, thank you for your interest in WMUA, and keep listening and keep tuning in to college radio from the University of Massachusetts-Amherst 91.1FM.

~Jen Moskal, General Manager WMUA

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Each semester begins with a certain level of anticipation. The anticipation surrounds one's own expectations for the coming semester and the curiosity as to how it will actually play out. I begin this semester as the new Program Director at WMUA with the same level of anticipation. My expectations are based on my involvement with WMUA over the past two years and on my recent work in creating the current program schedule. I have found WMUA to be a station with diversity in programming unlike anywhere else on the radio dial. I am encouraged by the breadth of knowledge and enthusiasm of those responsible for making WMUA a source of alternative media in the Pioneer Valley and beyond.

The recent success of our annual Fund Drive proves there is an overwhelming demand for this kind of programming. Bolstered by the support of our listeners, WMUA will continue to be an alternative source for music, news and sports. The current program schedule brings you old favorites such as Katie's R&B Review, The Rush and Java Jazz, along with some new voices: Democracy Now!, news, public affairs, and sports twenty-four hours a day. During a time when independent media sources are rapidly losing ground, the importance of the programming WMUA offers becomes quite clear. This is the voice. Keep listening.

~Kara McEneaney, Program Director WMUA

# The History of American Music

David Gowler here. I produce a program entitled The History of American Music, which airs on Wednesday afternoons on WMUA during our Blues/Eclectic block.

The show is composed of music from around 1900, the dawn of the recording era, up into the modern era of the 1950's. Occasionally, I'll play music from the last half of the 20th century, but the focus of the program lies in earlier decades. Typically the program begins with the earliest recordings and progresses chronologically up through the years. I primarily play a mix of popular, jazz, blues, and gospel recordings with some other esoteric or ethnic records mixed in. I hardly know where to begin to describe the wonders of this era in American music history. The earliest playable sound recording is from the year 1878. Starting from that time, prior to the advent of discs, or records as many people refer to them, recordings were made onto hard wax cylinders, short tubes which had the grooves containing the recorded material inscribed in a spiral around the outside. Duplicating, as well as recording technology, was in its infancy and many singers' voices were literally worn out, singing the same song over and over again, to make a significant number of recordings for the growing record buying public.

My show begins with the advent of discs or records in the early 1900s, which were recorded and designed to play back at about 78 revolutions per minute. One of the amazing things to note is that prior to 1925, referred to as the 'acoustic recording era', all recording and playback of records was done without electricity. Think about that for a minute, no electricity! Recordings were done without microphones; sound was channeled to the recording device with horns and everything was hand cranked and run by gravity or coiled sheet steel springs, which slowly unwound and were regulated by spinning weights, which kept the speed relatively steady. Recordings after 1925 are referred to as 'electric recordings'.

The music and recordings from these early years which encompass the pre-vaudeville, vaudeville and 'classic jazz' eras are fascinating and sometimes strange to the modern ear. There are instrumental recordings of all types, from brass band to musical saw and jug band, and vocal groups of all sizes and types, including whistlers, laughers, train imitators and crooners. The early jazz bands still had banjo and sometimes, accordion or marimba players, and on the early recordings, due to the limitations of the recording horns, percussion players were reduced to the use of a wood block, cowbell or cymbal. The melodies are often intricate, and the clever lyrics are sometimes, hysterical!

This was a time in American history when people from around the world were immigrating to the United States or visiting its big recording studios,

which influenced many recordings. There are also many recordings that satirize or otherwise poke fun at every imaginable ethnic group or class, often to the point of being offensive or racist by contemporary standards.

Listening to the sound recordings from this time in American history offers a window, back into time, which is invaluable. In no other way can you so viscerally feel the pulse of the era; a real feeling and sense of the time is imparted. Buried in the grooves of these old records are the good and bad times, the lighter and darker side of American history and the laughter and tears of its people.

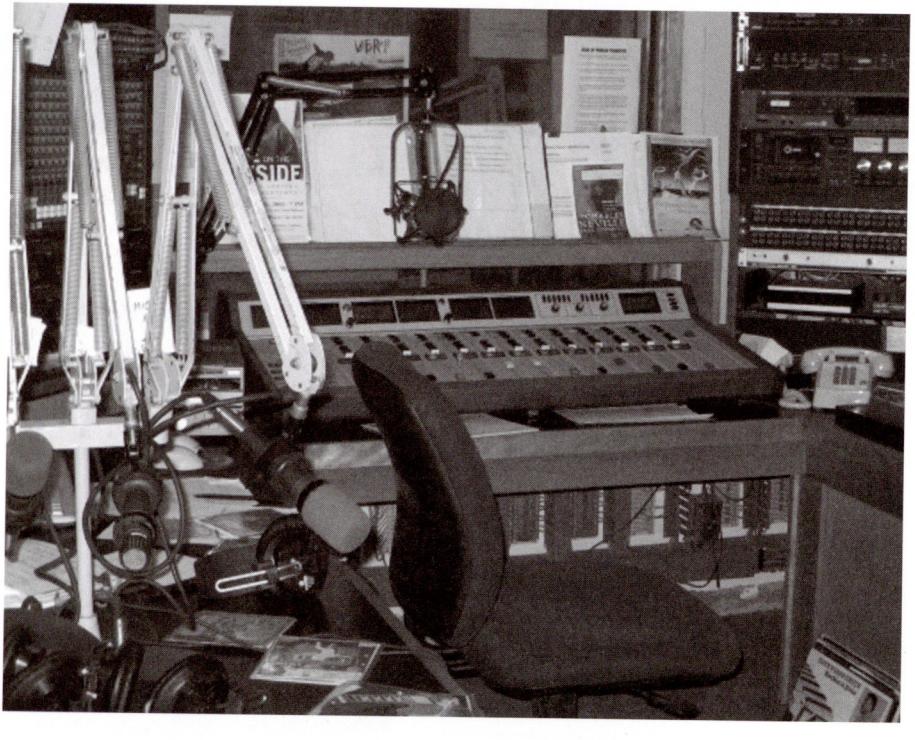
I invite you to join me in the continuing investigation of America's past. Tune in from 2:30 until 5:00pm on Wednesday afternoons, during summer and winter school breaks for The History of American Music, heard only on 91.1 FM, WMUA!

# Commercial Radio vs. Non-Commercial Radio
## by Kristen Millen

This past summer, I had the chance to do an internship at 100.3 FM WHEB in Portsmouth, New Hampshire. WHEB is a commercial radio station owned and operated by Clear Channel Communications. Most of what I did was production work and setting up venues with WHEB bumper stickers and static cling signs. WHEB was not the only radio station that was housed in the building; WERZ, WQSO, and a country station were also there. So as an intern, I was doing production and promotion work not only for WHEB, but the other stations as well.

Production work was a lot of fun. I got hands on experience working with some new and different production equipment. The thing that was different about the production work that I and the other interns did was a procedure called "piggy-backing." All of the Public Service Announcements would come to the station on a CD and we'd take one track, record it, and then take another track from the same CD and record it right after the first track. After editing to remove any dead air in between the two, one PSA would play, followed by the other, making it a 60-second commercial break.

The PSA's that would be put together for WHEB are very different from WMUA. The PSA's played on WHEB are paid advertisements. These PSA's came



from AutoZone, Sears, and deodorant companies as well as other well known businesses within the region. It was interesting to see how commercial radio uses PSA's since I was used to WMUA's underwriting where a local business pays the station per ad, and doesn't include large companies like AutoZone or Sears.

Setting up the venues was by far the best part of the job. The station had a vehicle that we could drive to the local bars to set up for the shows. Static cling signs with the station logo were stuck to the walls, and we left the bars with stacks of bumper stickers. As an intern, I was also responsible for putting together prize packs for many of the live events that were hosted by the DJs. Interns made between five and ten of these prize packs per week. In the packs were bumper stickers, CDs, pens, key chains, cigarette lighters, mugs and playing cards. We would also set up the entry boxes for the contests that were held at a lot of these live events that were hosted by DJs. That meant making sure there was an entry box, a stack of entry forms, and pens at the event.

For a lot of the DJ hosted events, we'd have to unload the Public Address equipment and take inventory of what was there, what wasn't and what we did or didn't need. After checking with the DJ to see what they needed, the PA system was loaded into the station's vehicle along with prize packs and entry boxes to go to the venue. I also learned how to set up their PA system for the DJ of "Doc on the Deck" at Paddy's American Sports Bar and Grille and learned the two ways to do a live broadcast on location; one through a telephone line, the other through micro-waves sent from the tower with the PA system to the stations main tower located in back of the building.

One of my best and most interesting experiences at WHEB was when two DJs bet on who would win any baseball game between the Boston Red Sox and the New York Yankees. One of them was a Yankees fan and the other a Red Sox fan. At the time, the Yankees won a game and the Red Sox admiring DJ had to milk a cow, and then drink the milk! They did this live, and people actually came down to watch and enter the ticket give-away. Another great experience was when another intern and I went on a trip to Mohegan Sun with Doc, one of the DJs, and listeners. I had never been to a casino previously, and it was a lot of fun. My intern friend and I were the biggest winners of the night, with combined total winnings of about six hundred dollars!

Because of my experiences at WHEB, it's hard to say which I prefer: commercial or non-commercial radio. I like non-commercial radio because there is a freedom to it that doesn't come with commercial radio. In non-commercial radio you have opportunities to get underwriting from local businesses and go to events of local artists and work with members of the community. But I like commercial radio because it has a set agenda and you get to attend huge, live events that are broadcasted to a large listener-ship. My work here has definitely helped in preparing me for the tasks I accomplished at WHEB, but WMUA 91.1 will always be my home station.

## Looking Back: Memories of a WMUA Staff Member
## An Interview with Steve Berkowitz by Glenn Siegel

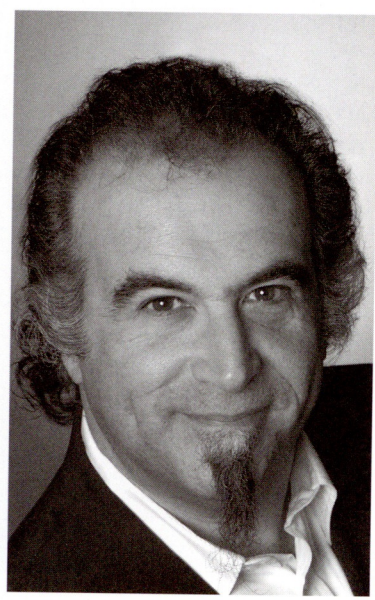
Steve Berkowitz attended UMass from 1974-76 and held many positions at WMUA during that time. Now a Senior V.P. at Sony Legacy, Mr. Berkowitz is responsible for evaluating and developing re-issue and artist signings, and oversees all Artist and Repertoire (A&R) matters for Legacy. He has worked directly with artists such as Bob Dylan, Johnny Cash, Aerosmith, Tony Bennett, Branford Marsalis, Shawn Colvin, and others.

As music producer, Mr. Berkowitz has been honored with two Grammy awards for Best Historical Album, Martin Scorsese Presents the Blues: A Musical Journey (2003) and Louis Armstrong's The Complete Hot Five and Hot Seven Recordings (2001). Earlier this year, he won a prestigious WC Handy Blues Award for producing Muddy Waters' Muddy "Mississippi" Waters Live (Deluxe Edition).

He is also the producer of numerous critically-acclaimed, award-winning re-issue projects, including Billie Holiday's Lady Day: The Complete Billie Holiday Recordings; the Miles Davis Complete Columbia Studio Recordings Project and the Ken Burns box set Jazz (PBS Series). In 2000, Sony tapped Mr. Berkowitz to co-produce its 26-CD limited edition box set, Music for a Century, drawing from Sony/Columbia's musical archives of more than a quarter million recordings.

Steve Berkowitz is an Eleanor Bateman Distinguished Scholar in Residence at the University of Massachusetts, Amherst this semester.

**Glenn:** What roles did you play while at WMUA? What years were those?
**Steve:** From 1974 through 1976, I was involved with numerous shows, programming, engineering, live DJ work and studio promotion at WMUA. I was allowed, for the most part by the station's management, to program my shows as I chose. The shows that I most recall are:
1. The Sunday Night Jubilation Jazz Show
2. Wasted Wax
3. History of American Music
4. General music and DJ shows, read and wrote news, sports, and weather at drive time or morning commute. I was also into Do transmitter logs, checks and updates – do general radio spots, PSA's and production for the station – engineer live programming (including remote sports broadcasts, live concerts, speeches etc., etc)
5. The Baseball Week in Review



**Glenn:** Describe your set-up at Marston Hall. What did the station sound like in those days?
**Steve:** The sound of the station – big question. Very, very varied. Because of the open format, each jock/producer was allowed to create a unique show-vibe. Jazz, music, rock, R & B, classical, rock, reggae – news, public affairs and political talk-shows. Because of the level of professionalism of the station management, the quality was high and the content often excellent.
The basement of Marston Hall looked very much like a 1950's early 60's radio station: ribbon microphones and 2 on-air studios (A & B). Studio B also served as the production studio:

1950's style analogue control boards with big bug dials, radio station reo-cut turntables to play 78's, 45's and LP's, cartridge machines, a state of the art patch board, quality ampex and studer tape machines. The news broadcasting studio was a room with 2 clickity clackity news service teletype machines, AP & UPI – tapping away around the clock. There was also a conference meeting room (wired for multiple person interviews and doubles as a live room for music broadcasts.), a transmitter control room, an office, and a record library.

Glenn: How did conflicts get resolved? What were the major issues you faced as leaders of WMUA?
**Steve:** Conflicts were resolved by the station management. To my recollection there was a very "all for one" vibe at the station between the music people, the tech people, the news staff and management, and a harmonious union between blacks, whites, Latinos, men, women, etc.

Glenn: What were your first jobs out of college?
**Steve:** My first job out of college was as a booking agent for musical performers at a company called Natural Acts in Boston. We booked local bands, national and international attractions for schools, nightclubs and concerts.

Glenn: What relevance did your work at WMUA have in your professional work?
**Steve:** There was a professionalism and level of quality demanded at WMUA that you had to maintain and wanted to maintain. I have kept this with me always. Many of the people I met at WMUA I still know; some are very close, life-long friends. The experience that I had in production: being taught and learning from the ground up, tape splicing, spot production, microphone placement, etc, has served me more than I could have realized while learning in studio B at WMUA. It is part of the base that has helped me to become a producer.

Glenn: How important is college radio in today's media landscape?
**Steve:** College radio is probably more important now than it has ever been with huge media conglomerates buying up most of the commercial radio stations across America and programming them, in most cases, the same, with only the bottom line/profits to the parent company as an incentive. Local people, local music, current events, and free form music programming can still be heard at college radio. It is important to the university's voice: the students attending and the surrounding community. Most commercial radio has ceased to program in this manner.

Glenn: Tell us about your current work with Sony.
**Steve:** As senior vice president of A & R at Legacy recordings Sony/BMG Music, I oversee the music and recordings of many of the greatest recordings of all time. Columbia Records, Epic, Okeh, RCA, Bluebird, Arista, J, Jive, Buddah, Masterworks, Red Seal, etc. make up the largest recorded music catalogue in the world and includes: Bob Dylan, Elvis, Streisand, Springsteen, Bernstein, Armstrong, Miles, Ellington, Basie, Billie Holiday, Dave Brubeck, Horowitz, Yo Yo, Van Cliburn and thousands of the greatest classical recordings, Michael Jackson, Segovia, Toscanni, the Clash, Marvin Gaye, the Isley Brothers, Jeff Buckley, Robert Johnson, Bessie Smith, the Sound of Music, Chorus Line, West Side Story, Titanic, Bill Monroe, Johnny Cash, Santana, Janis Joplin, Sly, Luther, Earth Wind and Fire and current artists like Destiny's Child, the Strokes, Brittany Spears, Switchfoot, NAS, and so many more.

My job is to oversee the re-issuing - releasing, marketing, care and production of these master recordings and their exploitation on CD, in films, through TV advertising, online, for DVD and beyond. I have worked, much to my own amazement, at this company for 18 years; I am a musician, producer, manager and executive. It is a really great job.

# CMJ MUSIC MANIA!
## By Jill Weinstein

Each year, WMUA sends delegates to the College Music Journal (CMJ) conference. Our station reports what we're playing to CMJ, who then publishes it online and in their magazine. Conference attendees include students, promoters, musicians, producers, label representatives, writers, and an array of industry professionals. In October, I went with Devan Linforth, our Music Director, with the hope of seeing some great bands perform and meeting some interesting people along the way.

After checking in to our sketchy New York City hostel, we took the subway to the Javits Center, the conference headquarters. Our badge provided us with complimentary music magazines, a rockin' CMJ tote bag with flyers and invites to record label parties offering free beer, CD's, and other worthwhile junk. A main stage was set up where bands would play throughout the day. Various vendors manned booths promoting their products – everything from CD duplication and band merchandise to free Internet access and retro lounge chairs courtesy of AOL.

The CMJ festivities kicked off that night at Irving Plaza near Union Square. The Plaza was a unique venue featuring a downstairs lounge with velvet couches, ornate mirrors and a chandelier. Above the lounge, there were two other levels with views of the stage. We saw Moving Units, ultra cool electro-rockers, then left to see Palomar, a semi-whiney emo-pop girl band with a male drummer at the Tribeca Rock Club. Back at the Plaza, we arrived just in time to see Northampton's own Kim Gordon and husband Thurston Moore's legendary band Sonic Youth. Their presence in the indie rock scene has been considerable steady throughout their career of 20 years. With the release of their new DVD Corporate Ghost, which features music videos made while on the big league Geffen label, Sonic Youth is once again in the music spotlight. I was impressed by their mix of old and new songs, blended with the quintessential noise-feedback for which they are famous.

We also caught RJD2 and Mixmaster Mike, marking my first live DJ performances (unless you count Springfield rave DJ's). I was amazed at the musical knowledge these guys must have in order to piece together obscure music riffs and make it sound so amazing.

The next morning we saw the keynote speaker, political satirist Al Franken. His brief rant was comprised of Bush-bashing and encouraging everyone to vote. The next panel was about the release of Smile, a previously unreleased Brian Wilson album. The lead Beach Boy legend eventually graced the stage, and spoke about the process of collaboratively reviving the album he began over thirty years ago. I saw a girl with a WMUA sweatshirt, so of course I had to talk to her. She and her friend were from a small college in West Virginia, and it was their first time in New York City. Talking to them about their station made me realize how fortunate we are at WMUA! The Westin Hotel (one of the coolest buildings I noticed in the city) was where the majority of the panels took place. Nestled next to the circus that is Times Square, the Westin's towering presence – an oddly shaped collage of chromatic glass in blue, purple, and brown tones sets itself apart. The

lobby was equipped with unusually shaped lime green leather couches and chairs and with sleek black coffee tables adorned with exotic flower displays. My frequent visits to the large glass dispenser of ultra-sweet pink lemonade in the lobby led to meet a friendly but slightly intimidating guy from California who worked at Aspodel record label and just happened to have a bunch of CD's he offered to give me for the Fund Drive. Sweet.

Panels were interesting and varied in subject matter - everything from the newest concepts in retail music marketing to why Lollapalooza failed in 2002 to how to use a MySpace website to promote your band. CMJ did a great job including guests from both independent and corporate perspectives. Representatives from record labels and retail stores, major magazines, artists, and promoters shared insight about today's music industry and told their own success stories.

I enjoyed hearing Will Hermes, senior writer for Spin magazine talk about the newest Shins record. Slim Moon, founder of legendary indie label Kill Rock Stars, discussed why he decided to form his own label and what he did to get it off the ground. Maria Ferrero, CEO of Adrenaline Productions, shared her story of working for free for three years before landing her dream job promoting bands like KMFDM to eventually starting her own company.

At the end of the day, I was exhausted – but the night was just beginning. Our subway trek to Williamsburg, Brooklyn led us to the most unique event of the trip. The "Salon de Fischerspooner" promised an exclusive preview of the upcoming electroclash album, something I did not want to miss. We arrived at FS Studios, hidden amidst the industrial-looking streets, admirable graffiti, and ethnic food shops. The studio was a huge high-ceilinged garage that opened to the street. Vibrant bean-bag chairs were scattered across a bright yellow floor. Some people wore space-like costumes and there was a large screen projecting artwork. Tall mirrors and framed photographs lined a maroon curtain that served as the backdrop for the "stage." I saw Warren Fischer (- spooner) walking around with a Billy Idol look-alike in extremely tight leather pants.

We took advantage of the free Rheingold beer and chatted with the Promotions Director from WERS, Emerson's Boston station. I also saw a speaker from a panel I had been to earlier in the day, so I decided to approach her. Melanie Halbach, 40-something, National Director of Independent Retail sales for EMI Music Marketing, had jet-black hair, combat boots, visible tattoos, and a friendly Southern accent. She was flattered that I recognized her and wanted to know what I did at WMUA, as she got her start in the music industry in college radio.

Four women wearing flimsy ballerina-like costumes began dancing to the hypnotic music every so often. The next performance was a guy in a suit with long tails eerily singing German opera. Next there was an equally paranormal-sounding piano performance. After grabbing another Rheingold to go, we left to try to find the next venue. Laughing in the street totally disoriented, we decided to go back to the party to get directions. When we left a second time, a trapeze was being set up in the middle of the room.

Eventually we arrived at NorthSix club, located at 66 N. 6th Street (how's that for karma). We saw Ida (melodic and depressing but good), ZZZ (crazy Dutch band using saxophone and keyboards that I loved), and Volcano I'm Still Excited (ummm, can we say indie rock?). Then we got some pizza at an Antonio's clone and I

lost my unlimited ride Metro Card and had to buy another one. Then we went to this bar called Rufus for a Merge record label party. The bar itself was cool, complete with old album covers on the wall and a well-stocked jukebox.

On the morning of day three, it was pretty hard to wake up due to sheer exhaustion but I made it to a "Rediscovering Music Journalism Online" panel, where the music blog phenomenon was explored. At night, we met up for a cocktail party at the Westin. The reception room was really grand – high ceilings and comfy seats, tables of delicious food, diligent waiters in suits picking up empty plates, and an open bar. I met Jason, a conference volunteer who attended NYU and made plans to meet up later to see a show. Enrique, member of sonic punk band Bailistica, hailing from Austin, Texas, wanted our address to he could send us their EP.

At Webster Hall, I saw Son and Ambulance (not too impressive) then had a run-in with Jen Albrecht, former WMUA Programmer and Music Director who was a conference volunteer during her internship in the city. Electro headliner The Faint put on an excellent performance and I was not disappointed! Next I went to Crash Mansion to see The Presidents of the United States of America, meet up with Jason, and have the first decent Cape Codder of the trip. I had been a PUSA fan in middle school, so it was nostalgic and exciting to see them in their element. Their performance was solid, and definitely one of my favorites.

My last day in Manhattan, the sky was dark; it seemed like it would rain any minute. I hit up an 8th Avenue street fair that spanned many blocks on my way to the Port Authority bus station. Music, a belly dancer, vendors with food, clothing, jewelry, and other discount items lined the street. I was exhausted weaving through the packed pedestrian street, eating fresh chocolate covered pineapple from one of the stands, my bag feeling twenty pounds heavier from all of the CD's I was bringing back, rushing so I'd get to the bus before it started to rain. It doesn't get much more New York than that.

# THE 2005 MAGIC TRIANGLE JAZZ SERIES LINE-UP

The Magic Triangle Jazz Series, produced by WMUA, 91.1FM and the Fine Arts Center at the University of Massachusetts at Amherst, is proud to announce its 16th season. The Magic Triangle Jazz Concert Series is a production of WMUA-FM and Residential Arts, and funded by the: UMass Arts Council, Student Affairs Cultural Enrichment Fund, Alumni Association, Commuter Area Government and the Fine Arts Center. Additional support from: Campus Center Hotel and 88.5 WFCR, Public Radio for Western New England.

**Thursday, March 24, 2005 –FAC Concert Hall, University of Massachusetts, 8:00 pm**
**Presented in co-operation with New WORLD Theater**

Vijay Iyer/Mike Ladd presents In What Language? A Song Cycle of Lives in Transit Improvisational in nature and hybrid to the core, "In What Language?" is a 21st-century song cycle combining music by pianist-composer Vijay Iyer with spoken text by poet/hip-hop artist (and Hampshire College graduate) Mike Ladd. The piece depicts the interior monologues of various travelers and laborers of color confronting the hyper-globalized setting of an international airport. The work - scored for seven musicians and four speaking voices - is directed by Rachel Dickstein, and features lighting design and video projections by Clifton Taylor. "Playing odd-meter funk, lulling ambient chords, blots of rhythm under Indian-accented raps, it's that elusive thing, underground political music that sounds good," writes Ben Ratliff in The New York Times. "And though its points of origin are far from the mainstream of either hip-hop or jazz, let's count it as a breakthrough hip-hop-jazz fusion. Because if we do, it's one of the smartest I've heard, and one of the few that really works."

**Thursday, April 28, 2005 – Bezanson Recital Hall, University of Massachusetts, 8:00 pm**

Susie Ibarra presents Electric Kulintang, featuring Craig Taborn (electronics, keyboards), Trevor Dunn (bass), Roberto J. Rodriguez and Susie Ibarra (percussion). Over the last decade, drummer and composer Susie Ibarra has established herself as one of the premier percussionists of her generation. Ibarra has played with some of the most notable figures on the creative music scene, from tenor-saxophonist David S. Ware and pianist Cecil Taylor, to the visionary composer Pauline Olivaros. John Zorn, William Parker and Wadada Leo Smith have also been frequent past collaborators. Related to the Indonesian gamelan, the Filipino kulintang consists of eight tuned, knobbed gongs suspended in a wooden frame, and is integral to the cultural life of Filipinos all over the world. playing professionally with some of the best in the worl Tickets are $12/general public and $7/students and are available through the Fine Arts Center Box Office, 1-800-999-UMAS.

# WMUA SPRING 2005 PROGRAM SCHEDULE

## Monday

**3:30-6:00**
*Overnight*

**6:00-8:00**
**AM Eclectic**
*Mix n' Match*
Bilal

**8:00-9:00**
*Democracy Now*

**9:00-12:00**
**Jazz**
*The Jazz Garden*
Mark Gardner

**12:00-2:30**
**World**
*Afro Roots*
Brandon Marger

**2:30-5:00**
**PM Eclectic**
*clandestino*
andujar

**5:00-5:30**
WMUA News

**5:30-6:30**
**Public Aff.**
*Undercurrents*
Jennie Traschen

**6:30-9:00**
**Rock**
*Liberation Frequency*
Mike Barrett

**9:00-11:30**
**Urban**
*Erratic Static*
Reuben Telushkin

**11:30-1:30am**
**Eclectic**
*Beauty in Machinery*
DJ Twitch

**1:30-3:30am**
**Eclectic**
*Light the Fuse*
Joseph Perrier

## Tuesday

**3:30-6:00**
*Overnight*

**6:00-8:00**
**AM Eclectic**
*Oblivion Express*
Fern

**8:00-9:00**
*Democracy Now*

**9:00-12:00**
**Jazz**
*Trans-National Jazz Conspiracy*
Michael Ehlers

**12:00-2:30**
**World**
*The Melting Point*
DJ Root

**2:30-5:00**
**PM Eclectic**
*Acoustic Cafe*
Lee Larcheveque

**5:00-5:30**
WMUA News

**5:30-6:30**
**Public Aff.**
*Freestyle Politix*
Bob Santiago

**6:30-8:00**
**Rock**
*Wrapped in Plastic*
Devan Linforth

**8:00-9:00**
**Sportsline**
Sports Staff

**9:00-11:30**
**Urban**
*The Rush*
DJ Nondescript

**11:30-1:30am**
**Eclectic**
*A Redder Shade Of Neck*
Kara McEneaney/
Meghan McNamara

**1:30-3:30am**
**Eclectic**
*Jolt Cola*
Anthony Spizuoco/
Monica Balbo

## Wednesday

**3:30-6:00**
*Overnight*

**6:00-8:00**
**AM Eclectic**
*Nick's 80's Flashback*
Nick Zguro

**8:00-9:00**
*Democracy Now*

**9:00-12:00**
**Jazz**
*Java Jazz*
Ken Irwin

**12:00-2:30**
**World**
*Musica Sin Fronteras*
Rosa Ovieda Medina

**2:30-5:00**
**PM Eclectic**
*History of Am. Music*
David Gowler

**5:00-5:30**
WMUA News

**5:30-6:30**
**Public Aff.**
*Upfront*
Daria Fisk

**6:30-9:30**
**Rock**
*Under the Big Top*
Jerod Weinman

**9:00-11:30**
**Urban**
*streamsbecoming*
Idris

**11:30-1:30am**
**Eclectic**
*Last Time Around*
Lauren LeSanto

**1:30-3:30am**
**Eclectic**
*The Witching Hour*
Genevieve Wheeler

## Thursday

**3:30-6:00**
*Overnight*

**6:00-8:00**
**AM Eclectic**
*8-Track Era*
Mark Bertrand

**8:00-9:00**
*Democracy Now*

**9:00-12:00**
**Jazz**
*Hip and Humble*
Yulin San

**12:00-2:30**
**World**
*Tiny Planets*
Glenn Siegel

**2:30-5:00**
**PM Eclectic**
*Katie's R&B Review*
Katie Wright

**5:00-5:30**
WMUA News

**5:30-6:30**
**Public Aff.**
$MR^2$
Roger Fega/David Lenson

**6:30-9:00**
**Rock**
*Revolution Rock*
William Gish

**9:00-11:30**
**Urban**
*The Third Wave*
Forest Kelley

**11:30-1:30am**
**Eclectic**
*The Power of Thy Song*
Jason Malstrom

**1:30-3:30am**
**Eclectic**
*Insomniac Sessions*
Mike Nelson

## Friday

**3:30-6:00**
*Overnight*

**6:00-8:00**
**AM Eclectic**
*Jazz Flights*
Hollis Wheeler/Cheryl K

**8:00-9:00**
*Democracy Now*

**9:00-12:00**
**Jazz**
*Fresh Sounds*
Ron Freshley

**12;00-2:30**
**World**
*Ketzev Israel*
Rachael Dahlben

**2:30-5:00**
**PM Eclectic**
*Blame it on the Blues*
Ellen Miller-Mack

**5:00-5:30**
WMUA News

**5:30-6:30**
**Public Aff.**
*Writer's Voice*
Francesca Rheannon

**6:30-9:00**
**Rock**
*Punk & Not*
Kim Scott

**9:00-11:30**
**Urban**
*Blue Vinyl Stew*
Reade King

**11:30-1:30am**
**Eclectic**
*J-Invasion*
Maria Varmazis

**1:30-3:30am**
**Eclectic**
*Michael Powell Power Hour*
Matt Roth

## Saturday

**6:00-8:30**
*Early Bird Polka Show*
Mitch and Jen Moskal

**8:30-12:00**
*Polka Bandstand*
Billy Belina

**12:00-3:00**
*Jen's Time Machine*
Jen Moskal

**3:00-6:00**
*Strictly Showtunes*
Eric Delisle

**6:00-9:00**
*My Mood*
Yatsher (Caroline Ealy)

**9:00-12:00**
*Scene Party*
Brian Eagen

**12:00-3:00**
*Black Static*
Chris Cheney/
Josh Heeter

## Sunday

**6:00-9:00**
*Sunday Morning Celebration*
Rev. Bobby J. Wallace

**9:00-12:00**
*Polka Celebration*
Helen Szubzda

**12:00-1:00**
*Focus*
Ken Mosakowski

**1:00-6:00**
*Country, Blues, & Bluegrass*
CB&B Crew

**6:00-9:00**
*A Thousand Plateaus*
Hank Berry

**9:00-12:00**
*Martian Gadens*
Max Shea

**12:00-3:00**
*Embrace of the Darkness and Metal*
Solvieg

# SPRING 2005
# SHOW DESCRIPTIONS

**8-Track Era with Marc Bertrand** 6:00-8:00am – Thu
Classic songs from the 60's, 70's and early 80's. Classic rock with room for other genres, feat turing lesser-known songs and rare live recordings with discussion on the history of the music.

**A Redder Shade of Neck w/ Kara McEneaney & Meghan McNamara** 11:30-1:30am – Tu
An eclectic blend of rock that spans decades, roots and influences of contemporary indie rock.

**The Acoustic Café with Lee Larcheveque** 2:30-5:00pm – Tu
Singer Songwriters from the 1990's and 2000's. Folk, Acoustic Pop, Country and Blues

**Afro Roots with Brandon Marger** 12:00-2:30pm – Mon
Afro Latin musics from all over the Americas; with a special emphasis on Cuba, Puerto Rico and Brazil. Diverse folkloric and popular musics with lots of Latin Jazz

**Beauty In Machinery with DJ Twitch** 11:00-1:30am – Mon/Early Tu
The best in Industrial music with a mix of EBM, synthpop and other electronic genres. The show focuses on variety and new releases, but delves into the great classics as well.

**Black Static with Chris Cheney and Josh Heerter** 12:00-3:00am – Sat/Early Sun
Playing a variety of rock genres and promoting local shows and artists.

**Blame It on The Blues with Ellen Miller-Mack** 2:30-5:00pm – Fri
Rooted in the foundation of this country's music, which is African American. It flies off into blues, rhythm and blues, and soul. If it's deep soulful or real, you can blame it on the blues.

**Blue Vinyl Stew with Reade King** 9:00-11:30pm – Fri
Start with a base of clear R&B, stir in Jump, Ska, Funk, Doo Wop & Rock and roll. Add Serious Chunks of soul and blues, and simmer for 20, 30, 40 years. Voila!

**clandestino with andujar** 2:30-5:00pm – Mon
NY, Habana, Lagos, Cape Town, Rio, Paris, Dakar, Kingstown, Bombay, London, Accra, Istanbul, Lisboa, Osaka, Saturn… music for sisters and brothers. Illuminance from favelas, shanty-towns and ghettos. Out of the muck of wars and boxes, peace will arise.

**Country Blues and Bluegrass with Jesse Schwalbaum and CB&B Crew** 1:00-6:00pm – Sun
28th year of presenting the great American Musical traditions. Mixing the music traditions of country, blues, blue grass and related styles such as zydeco, Cajun. Western swing rhythm and blues and old-timey from their earliest roots to present.

**DEMOCRACY NOW! with Amy Goodman** 8:00-9:00am – Weekdays
Independent daily news program providing an alternative to corporate sponsored news media.

**Early Bird Polka with Mitch & Jen Moskal** 6:00-8:30am – Sat
Today and yesterdays best Polkas, Waltzes and Obereks from the world of Polka music by the biggest stars in the field.

**Embrace of Darkness and Metal with Solvieg** 12:00-3:00am – Sun/Early Mon
European metal from a broad range of subgenres, including black, thrash, gothic, death, melodic, and power metal. Focusing on new material, but the show is supported with a selection of songs from the past 20 years.

**Erratic Static with Reuben Telushkin** 9:00-11:30pm – Mon
Gritty yet beautiful. An electronic music show with rock, soul & hip hop woven in. Conveys different moods, ignoring the constraints of genres

**Focus with Ken Mosakowski** 12:00-1:00pm – Sun
A weekly public affairs series offering political commentary, debate and in-depth coverage of political issues and events often ignored by commercial media. Produced since 1968

**Free-style Politix with Bobbiago** 5:30-6:30pm – Tu
Talk radio for students by students. Interviews, call-in discussions, and special presentations, all with music your grandparents hate.

**Fresh Sounds with Ron Freshley** 9:00-12:00pm – Fri
Jazz music from 1920's- present. Drawn from 50 years of listening to it & 30 years of playing it.

**History of American Music with David Gowler** 2:30-5:00pm – Wed
Music from the dawn of the recording era: 1900 to 1950's. Roughly chronological, a range of popular, jazz, blues, and gospel recordings with some other esoteric or ethnic records mixed in.

**Insomniac Sessions with Mike Nelson** 1:30-3:30am – Thu/Early Fri
New rock with some electronic music, hip hop and old school goodness.

**J-Invasion: The Far East Rockin' the East Coast with DJ Pacifica** 11:30-1:30am – Fri
Playing the best of contemporary Japanese rock, goth, punk, industrial and electronic music.

**Java Jazz with Ken Irwin** 9:00-12:00pm – Wed
Current and classic jazz music; featuring new releases, interviews with leading members of the jazz community and a special focus on local music.

**Jazz Flights with Hollis Wheeler/ Cheryl K** 6:00- 8:00am – Fri
Eclectic Jazz from the earliest recorded music to last week's releases, esp swing and vocal, w/ live local talent when possible

**The Jazz Garden with Mark Gardner** 9:00-12:00pm - Mon
A broad spectrum of Jazz from 1950 to the present.

**Jen's Time Machine with Jen Moskal** 12:00-3:00pm – Sat
Four decades of music featuring your favorites and some long-lost songs that you may have forgotten. Join Jen's Time Machine and take a musical trip through time.

**Jolt Cola with Monica Balbo, Greg Hurren & Anthony Spizuoco** 1:30-3:30am – Tu
An eclectic music program. The talk is free flowing, but not overwhelming, providing a good balance between music and charismatic banter.

**Katie's Rhythm and Blues Review with Katie Wright** 2:30-5:00pm – Thu
Blues and R&B, Jump & Jive, Boogie Woogie and Soul. If it's not fun, why do it?

**Ketzev Israel with Rachel Dahlben** 12:00-2:30pm – Fri
A celebration of Jewish and Israelí music including tradtional and new music.

**Last Time Around with Lauren LeSanto** 11:30-1:30am – Wed/Early Thu
Show for all ages to enjoy from then and now. Escape with "Last Time Around".

**Liberation Frequency with Mike Barrett** 6:30-9:00pm – Monday "Those who would sacrifice their freedom for safety will find they inherit neither." - Ben Franklin

**Light the Fuse with Joe Perrier** 1:30-3:30am – Mon/Early Tu
A rock show dedicated to new and unheard indie rock. Lighting a fuse in listeners' heads to create an indie rock explosion on campus and in the valley.

**Martian Gardens with Max Shea** 9:00-12:00am – Sun
Electronic, experimental, electroacoustic, ambient, and avant garde music.

**The Melting Point with DJ Root** 12:00-2:30pm – Tu
Slide into the global slipstream and bathe your ears in aural bliss! Warm and inviting world music, traditional & contemporary, boundaries between nations, musicians, and genres dissolve.

**The Michael Powell Power Hour with Matt Roth** 1:30-3:30am – Friday/Early Saturday
Providing the best in free form audio collage with social consciousness as the common thread.

**MR$^2$ with Roger Fega & David Lenson** 5:30-6:30pm – Thu
The radio program of the Massachusetts Review, a literary quarterly based on the UMass campus. Interviews with writers, artists, activists, and intellectuals, sometimes local, sometimes regional and sometimes national in reputation.

**Musica Sin Fronteras with Rosa Oviedo Medina** 12:00-2:30pm – Wed
Music without borders... focuses on global connections between Latin music and world rhythms. Rich musical diversity of Latin America- salsa, samba, tango, etc, latin rap and rock.

**My Mood with Yatsher** 6:00-9:00pm – Sat
Unites smooth jazz, R&B + Soul, hip hop and love.

**Nick's 80's Flashback with Nick Zguro** 6:00-8:00am – Wed
Hits from 1980 to 1989. Discussions from movies to sports to popular culture. Segments include "Ridiculous News", "Top 10 List" and the "World Champion Red Sox update" at 7am.

**Oblivion Express with Fern** 6:00-8:00am – Tu
Exploring music from the 1940's to today. Jazz, world, RPM, folk, rock, blues, and everything else. A true eclectic mix of music.

**Polka Bandstand with Billy Belina** 8:30-12:00pm – Sat
The Best in Polka music from yesterday and today, mixed in with band appearances and you requests and dedications to bring you the best and biggest show of its kind in New England

**Polka Celebration with Helen Szubzda** 9:00-12:00pm – Sun
All styles of Polkas, Waltzes and Obereks of today and yester-year.

**The Power of Thy Song with Jason Malstrom** 11:30-1:30am – Thu/Early Fri
Bringing together power metal, film score and Bardic folk.

**Punk n' Not with Kim Scott** 6:30-9:00pm – Fri
All kinds of street punk, hardcore and rock n' roll.

**Revolution Rock with Will Gish** 6:30-9:00pm – Thu
"Music is in its very nature political." –Michael Stipe

**The Rush with DJ Nondescript** 9:00-11:30pm – Tu
Bringing the jungle/drum and bass sound to western mass- paying tribute to its roots and providing updates on a wide range of aspects of the local/global jungle scene- from events to releases and everything in between

**The Spirit Jazz with Yulin San** 9:00-12:00pm – Thu
Spiritual jazz, soulful, deep and meaningful. Jazz rooted in the social concerns and political climate of the 1960s. Deep, defiant, uplifting, positive, righteous, soulful, spoken word, improvisational, spiritual jazz grooves. Jazz with a razor's edge -- terse and pithy.

**Streams Becoming with Idris** 9:00-11:30pm – Wed
Magic music, original remixes, live music, special guests, surprises… Underground music from around the planet. All styles, all times, current events, social justice, natural mystic rhythms, stories, sounds, words, poetry, community, streams, radio becoming.

**Strictly Showtunes with Eric Delisle** 3:00-6:00pm – Sat
We play the music of musicals from Broadway, off-Broadway, the west end, touring and regional productions, operettas and movie musicals.

**Sunday Morning Celebration with Rev Bobby J. Wallace** 6:00-9:00am – Sun
Down-home Gospel

**The Third Wave with Forest Kelley** 9:00-11:30pm – Thu
Mixed electronic music, deep house & tech-house with a support for progressive political issues.

**Thousand Plateaus with Hank Berry** 6:00-9:00pm – Sun
The insurrection of suppressed historical and musical narratives. Avant-classical music as it has blown out of the cannon from Carter and Cale to points beyond

**Tiny Planets with Glenn Siegel** 12:00-2:30pm – Thu
Roots Music and modern Hybrids from all corners of the globe.

**Trans-national Jazz Conspiracy with Michael Ehlers** 9:00-12:00pm – Tu
Jazz, Free Jazz, Free Music

**UMass Sports Revolution with the Sports Staff** 8:00-9:00pm – Tu
Show devoted to UMass Athletics. The show will feature interviews with players and coaches as well as in-depth coverage and analysis of all that is happening in the world of UMass Sports.

**Under The Big Top with Jerod Weinman** 6:30-9:00pm – Wed
Punk To Ska, Hardcore & More

**Undercurrents with Jennie Traschen** 5:30-6:30pm - Mon
Progressive news and news analysis usually excluded from the mainstream media. Undercurrents Radio covers local, national, and international issues.

**Upfront with Daria Fisk** 5:30-6:30pm - Wed
Social justice and diversity from a worker perspective.

**The Witching Hour with Genevieve Wheeler** 1:30-3:30am – Wed/Early Thu
Variety of metal & industrial music from all over: Finland, Germany, Ireland & Norway.

**WMUA News with the News Staff** 5:00-5:30pm – Weekdays
Award winning student newscast w/ highlights of local & global news, sports, & entertainment.

**Wrapped in Plastic with Devan Linforth** 6:30-8:00pm – Tu
Mostly new music . . .rock/pop, but also hip hop, electronica. Blocks of Featured Artists, labels & Scenes. And some "back in the day" fun, too.

**Writer's Voice with Francesca Rheannon** 5:30-6:30pm – Fri
A show about writers and writing in Western New England. Featuring interviews with authors and agents and other involved in the writing business.

**Your Saturday Night Varieties with Brian Eagan** 9:00-12:00am – Sat
Series of documentaries- 1st hour: Rhythm Club, classic R&B. 2nd & 3rd hours: Theme Party; various kinds of music, Country, western, international, different decades of the 20th century.

EVAN'S
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# "Just Do It A Lot," Says Kellogg: How to "Write Tunes" Like a Rock Star

By: Jessie Rogers

Stephen Kellogg wanted to be a rock star ever since he saw his first concert. As he watched Jon Bon Jovi on stage he thought, "That's a great job." It's clear that Stephen is making his dreams come true, and really does love his work. "If you have the luxury of knowing what you want to do," he told us, "you have no excuse for wasting any second." I met the adorably scruffy UMass Alum in the basement of Butterfield dorm, along with about a dozen other songwriting enthusiasts, music lovers, and fans congregating for his workshop on writing lyrics. The workshop was made possible by two of Writing Butterfield's Learning Community Advisors, Ari Jankelowitz and Alex Phillips.

Besides Bon Jovi, Kellogg grew up listening to Crosby, Stills and Nash, the Eagles and Cat Stevens. At first, he wasn't particularly inclined to play any instruments, so he got his start singing for a metal band in high school. When he got to UMass in 1994, he wrote his own lyrics and learned to play the guitar, admittedly, very badly. He wrote and played mainly because he just wanted to be cool. Soon, writing became a passion for Stephen. Throughout the workshop, he emphasized the importance of writing as much as you can. "You're so much better off," he explained, "with a notebook full of shit than an empty notebook." He advised us to always have a pen, a scrap of paper, a napkin, a crayon, anything if we really wanted to be writers. He stressed the fact that ideas come at any time. He even shared a story, which he claims he originally did not intend to share, and probably does not want to be in print, (oops!), about writing a love song in a bathroom stall in Lewiston.

When asked about making a living as a writer he replies, "You wanna be a writer? Work your ass off and be a writer." Stephen stressed that if you have a passion, don't let people convince you that it's not important. "Sometimes," he said, "you need to let go of people who don't support you while you follow your dreams. People just love to be like, 'What's your real job?'" he explained. With a Bachelor's Degree in Communications from UMass, Kellogg wishes he just spent more time writing while he was in school. Yet, judging by the passionate way he talks about the subject and the stack of notebooks he showed us, it is hard to believe that he ever does anything else. "Just get it out," he said, "don't censor yourself."

So what did I learn from the workshop? Besides just writing all the time, Kellogg emphasized the importance of simply writing what is real. He explained his thought process while writing a song as trying not to "make shit all weird" often asking himself, "Am I being Johnny Poetry? Am I trying to be Lyricman here?" In other words, speak in ways that sound real, be casual. He

used the example of Sting's Message in a Bottle. "You wouldn't write 'Sending out and S.O.S. to the world' 25 times on a piece of paper and be like 'that's poetry!' But it's a great song." Being an avid listener of both Lucky Eleven and Bulletproof Heart (2 of Stephen's amazing albums), I can assure you this philosophy of simplicity definitely rings true in his albums. Others agree: on Stephen's website, songwriter Roseanne Cash describes him as a "classic songwriter with a thoroughly modern approach; literate, melodic, passionate and fresh. An artist with a unique voice and enormous potential."

Once you've written something "real," Stephen recommends doing some "quality control," but don't just go back and insert a bunch of vocabulary you wouldn't normally use in real life. Make sure all your verses and choruses and bridges fit a common theme. He drew us a diagram on a blackboard when a group of us admitted we weren't sure what a bridge was, and then sang a few bars from a couple of songs to demonstrate. Turns out, it's really hard to think of a good example of a bridge off the top of your head. But oh well, we got the idea. Stephen also recommends that songwriters avoid using clichés, or lame rhymes like sky and fly, "I think it's a little overdone, the flying thing," he explained. But he then went on to describe how you can take a tired old phrase and turn it into something creative, citing U2's With or Without You as a great example. "I'm a big believer in a tasty use of a cliché," he said.

In terms of bad rhyming, Stephen suggests looking in The Essential Songwriter's Rhyming Dictionary, (Mitchell, 1996) but only in a pinch. If too much of your song is found in a book, it won't be honest. Stephen's songs are written 1/3 of his own experience, 1/3 from experiences of his family, friends, and others around him, and 1/3 is made up; "poetic license" he says. The fiction part can help out with the total impact of the song. If you're writing an angsty break up song about you and your significant other, and then, while you're in the middle of writing it, you get back together, that's not going to make for a cohesive song. So, that's when you use your poetic license and make the rest of the song up. Stephen's heartfelt songs and bold onstage presence make him incredibly entertaining to see live. He blends the songwriting of influences like Cat Stevens with the showmanship of Mötley Crüe into a style that is uniquely his own. But, seeing him onstage, one cannot imagine him doing it any other way. Stephen and his band, The Sixers, are a fun-loving group, always cracking jokes about each other onstage, and obviously good friends. Band mate Keith Karlson came along to the writing workshop because he was "very interested in the songwriting seminar." In other words, Stephen needed a ride. The other third of the band, Brian Factor, describes Stephen on their website as "a great guy to work with, while only taking advantage of his title as band leader when he wants to dress up in women's under garments or berate you in front of others for eating all his brown M&M's."

Stephen Kellogg's website can be found at: http://www.stephenkellogg.com
The band's next album, "Stephen Kellogg and the Sixers," will be in stores February 15th.

# I Almost Missed You

## Written by Stephen Kellogg

*You were fast asleep when I came home*
*Breathing like a baby, looking so alone*
*I wanted to wake you because I'd had this crazy thought*
*That I needed you to hear in case we didn't get to talk*
*Driving down the highway, I was coming from the show*
*The dreadful wind and rain, the car just lost control*
*And I'm thinking to myself as we skid across the road*
*I do not need to know those things that angels know*

*If anything should ever happen*
*I wanted you to know*
*I'd always want more days with you*
*A chance to share a laugh or two*
*I wouldn't have a choice just so you know*
*If I should ever go*

*I see us at a funeral and my heart begins to pound*
*With respect to my mortality, I can not stand that sound*
*What if you couldn't hear me but I could see your soft brown curls?*
*The echoes of a promise in a new born baby girl*
*So darling I just had to wake you, you're still half sleeping though*
*To tell you what I felt tonight, those things that angels know*

*If anything should ever happen*
*I wanted you to know*
*I'd always want more days with you*
*A chance to share a tear or two*
*I wouldn't have a choice just so you know*
*If I should ever go*

# 25TH ANNUAL FUND DRIVE

25th ANNUAL FUND DRIVE A SUCCESS!
By Jill Weinstein

WMUA's 25th annual Polkathon and Fund Drive week in November was successful in raising over $41,000. Over 900 loyal listeners helped us surpass our goal, pledging more money than ever before!

The most successful day of fundraising was the Polkathon: a 15-hour marathon of music featuring special guest DJs. Billy Belina, UMass employee and WMUA DJ, has hosted the event since its inception. Hundreds of listeners pledged support and will receive commemorative Polka compilation CDs produced by Belina.

The week long fundraising effort was made possible with the help of over 50 volunteers, WMUA DJs and staff, and local businesses who donated goods and gift certificates. Listeners will receive thank you gifts for pledging, including custom WMUA merchandise (T-shirts, water bottles, and hooded sweatshirts), Magic Triangle Jazz Series tickets, CDs from various record labels, special DJ mix CDs, and gift certificates.

A special thank you to everyone who helped make our Fund Drive possible! If you missed our Fund Drive and would still like to contribute and get some great gifts, you can donate online at http://www.wmua.org/pledge or by emailing funddrive@wmua.org.

WMUA Thanks Our Fund Drive Donors For Their Kind Support!

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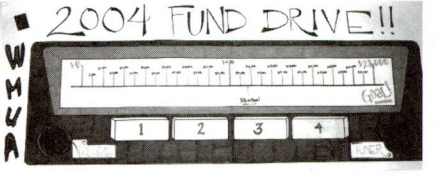

Grott Studios

fun times we had. Thanks to all the station members who have come through WMUA's doors, for making WMUA what it is as an organization. Thanks to all the listeners who have enjoyed both the "Early Bird Polka Show" and "Jen's Time Machine" for so many years. Thanks to all my family members who supported my decision to get involved with college radio before I was even in high school. And thanks to my dad for asking me so many years ago to help fill-in and answer the phones during his show.

Thanks to WMUA for everything it's given me. I'll never forget all my experiences at WMUA and everyone I've met because of it. WMUA is by far the best thing I've gotten involved with and I'll miss it after I graduate.

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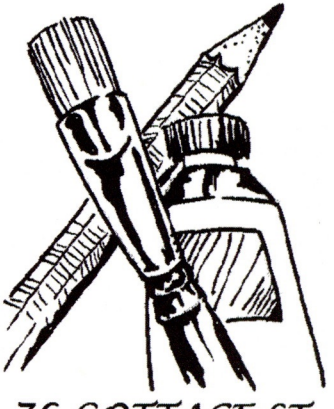

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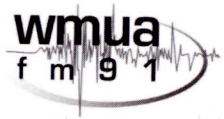


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